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Institutionalising New Civic Learning Traditions: Nurturing design practice in planning cultures

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Design professionals working on civic design initiatives are aware of the current trend to democratise civic think tanks. These think tanks have been taking form under the name “social labs” (Hassan, 2014), “urban labs” (Scholl et al., 2017), and even “sidewalk labs” as advanced by Google (Mondon, 2015). Without the explicit commitment to an identifiable design process, street-level think tanks risk devolving into familiar planning exercises. There are multiple forces acting to resist initiating, sustaining and expanding design dialogues in the public sphere. Only by recognising these challenges can the governance of representative decision-making be genuinely and effectively enabled with inclusive alternative designs for our decision-makers.

KEYWORDS: planning, design, civic engagement, social learning, dialogic design, cultural acceptability, meta-dialogue for design.

RSD TOPIC(S): Cases & Practice, Methods & Methodology, Sociotechnical Systems

Introduction

Street-level think tanks are revived extensions of a much earlier “social planetarium” concept (Lasswell, 1967). They seek to present views of the context within which design must occur. Lasswell created experiences which opened the public body’s eyes to a new view of their situation. The goal was not to speed decision-making processes but rather to expand horizons to avoid a rush to judgement. As important as this may be, patience is a virtue that is generally wasted on the ambitious, the anxious, and the oppressed. Individuals can be walked through thoughtfully constructed exhibits and presentations and still passively experience them. To generally engage audiences, individuals need the opportunity to express what they feel they are seeing and to observe how their expressions are received by others. It is not a simplistic attempt to convince others but rather a far more profound attempt to convince ourselves that we do see specific things in genuinely comparable ways. This approach applies practices of dialogue to the craft of design. One specific (and by “specific” I mean codified) form of this practice has been named Structured Dialogic Design (SDD) (Flanagan & Christakis, 2022). SDD is a specific combination of a range of familiar dialogue practices, some of which date back to the origins of tribal councils and others which were incorporated in many practices, such as the Bánáthy Conversation Method (Dyer et al., 2019). This article will not dig into the mechanics and the philosophy of the integrated practice of SDD (Christakis & Bausch, 2007). The focus of this article is specifically directed to the challenges of implementing SDD (and related dialogic design processes) in the public sphere.

The challenge of managing a design process in the public sphere is based on the work involved in identifying a coherent configuration of interdependencies. Previously unconsidered public issues, concerns, or hopes must either be woven into a refreshed version of an existing understanding or combined into a reconfiguration of ideas reflecting an entirely new understanding. The urge to “weave in” plays to the habits of traditional planning. Where possible, concessions, accommodations, and modifications fit new features in existing understandings. Forcing a fit sometimes induces changes in the new idea as well as in other parts of the prior understanding. Our rapidly rising civic complexity pressures planning traditions to include design thinking, but design is not a simple add-on for planning. The inconvenient truth is that design and planning are

opposite, yet complementary, processes. The natural and generally creative tensions between traditional planning and emergent design need to navigate political landscapes. This brief report discusses the “Demoscopio” design lab in Heraklion Crete and reflects on its political challenges (Kakoulaki & Christakis, 2016; Kakoulaki, Flanagan & Christakis, 2022).

The cultural contest between planning and design

There is little reason to doubt that civic design efforts, when democratised to maximise the inclusion of stakeholder perspectives, are problematic. Isaac Asimov has stated the problem this way:

> There is a cult of ignorance in the United States, and there has always been. The strain of anti-intellectualism has been a constant thread winding its way through our political and cultural life, nurtured by the false notion that democracy means that ‘my ignorance is just as good as your knowledge.’

David Snowden more directly says, “The reality is that no one learns unless familiar pathways are disrupted to varying degrees.” New understandings are needed to find new ways forward when the incremental progress of planning traditions pulls us toward only the futures that were desired in the past. Finding a new way forward is a design challenge, and design and planning are two very different approaches for moving into the future. The celebrated ethics scholar at the Warton School of the University of Pennsylvania Hassan Özbekhan poetically captured the difference between the two cultures of future seeking this way:

> The future is profoundly different. Here the mind does not encounter given happenings to limit and guide it. It must, so to speak, fill the whole vast and empty canvas with imaginings, with wishes and goals and novel alternative configurations that somehow possess reality and represent shared, or at least shareable, values. Into this creative effort the present will necessarily Intrude, but ideally, as in the case of the past, this intrusion should be made in full recognition that the outlooks, general views, strivings and techniques that it represents are its own.

> Such an effort of conception, of imaginative futures' creation, is admittedly very difficult. It requires intellectual and emotional qualities of pure creativity and original synthesis. It calls for the ability to define goals and norms, to embody different sets of envisioned situations into evolving constructs, to abstract different alternatives from them, and to choose among such alternatives. It depends on one's capacity to distinguish between what is constant and what is variable, and to deal with large numbers of relevant, interconnected, but causally unrelated, variables. Finally, if it is to satisfy the above requirements, the resulting construct will necessarily be different from the present state of the system and this difference must symbolize some good, or virtue, that the present lacks.
>
> This is what I should call a normative approach to the future. It is an approach that has been neglected until now both because of its difficulty and because it requires habits of kind that greatly differ from those favored in our culture. The most telling of these differences probably resides in the particular notion of the 'real' which our mainly technological world view imposes on us. (Page 28)

Case Study

When times are uncertain, any action taken on the basis of hope is necessarily heroic. The decision to seriously try something new is just such a heroic choice. Courage and civic compassion enable the launch of the Heraklion Demoscopio. From the start, the Demoscopio promoted itself as a "laboratory of democracy" specifically designed to give voice to citizens whose voices often were neglected in city planning. Local political campaigns promised citizens greater inclusion in civic processes. The Demoscopio fit well into the political rhetoric and was embraced as a way for campaigning politicians to realise their public promise. Space was identified where the Demoscopio think thanks could convene citizens, and a launch event was scheduled initially around a comparatively "safe" topic: how to respond to the challenge of feral dogs running throughout the community. The dialogue itself brought some unlikely allies into a strongly cohesive coalition for taking action, and the Demoscopio launch project was celebrated as an astounding success. This was precisely when the future of the Demoscopio began to waver. The civic power which the Demoscopio mobilised was

rapidly recognised as a potential asset or a potential liability, depending upon who was setting the agenda for the think-tank.

Like all technology, powerful civic sociotechnology can be used for good or for ill. The early political concerns in Heraklion were not without precedent. Years earlier, the core technology of the Demoscopio (Structured Dialogic Design) was “installed” in an office within the United States Food and Drug Administration (USFDA). The agency used the process with remarkable success in designing good review practices, which, as a result, earned the agency the prestigious Golden Hamer Award from the Kennedy School of Harvard University for reform in government. Where would the powerful government reform technology next focus its attention? The threat to leadership in the agency ultimately led to the expulsion of the technology from the agency. The Heraklion Demoscopio was headed toward a similar tragic exit which resulted from political pressure to place the Demoscopio under the control of specific elected officials. In an attempt to retain its neutrality, and hence its civic legitimacy, the leaders within the Demoscopio resisted the political pressure. Political pressure turned against the Demoscopio, and it was dissolved.

What thinking might be incorporated into the next instantiation of a Demoscopio to preserve its civic sustainability within a larger, prevailing culture of autocracy? How might bubbles of democracy be seen as opportunities more than as threats by political leaders ambitious to retain their public offices? For designers, this is a critical “meta-design” challenge: a challenge to design a way of leading and managing design activities in the civic space while continuously evolving within that space. A model presented in *The Coherence Factor* (Flanagan & Lindell, 2018) offers a basis for such a reflection.

The Meta-Design Model

One way of looking at the system of challenges that need to be addressed in an effort to establish a culture of inclusive, collaborative design within an autocratic culture of debate is shown in Figure 1 below.

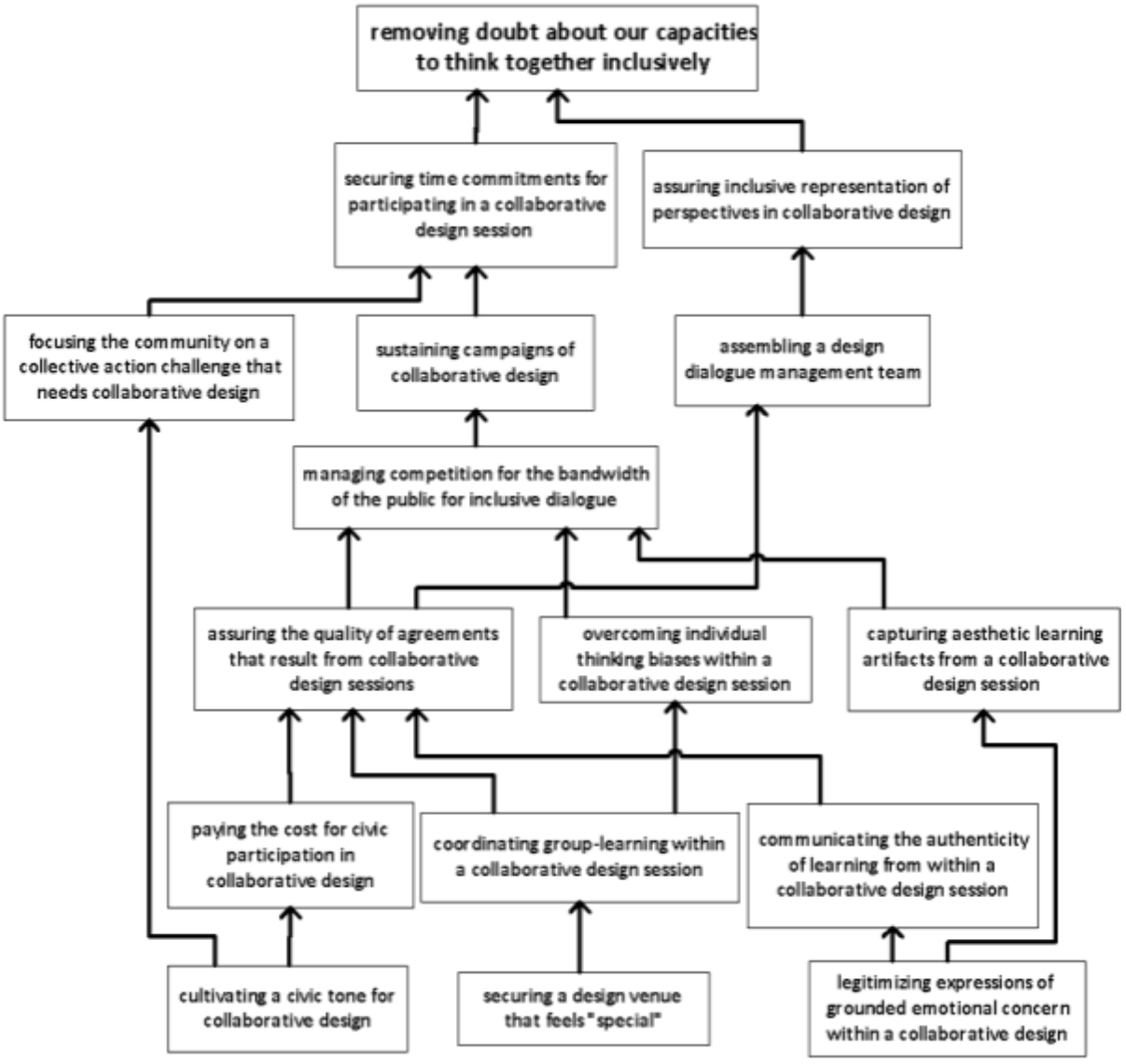

Figure 1. System of challenges for inculcating inclusive design in the public sphere.

Let us recognise several overarching features of the model presented here before we deeply consider its potential general applicability. First, the design elements were contributed from the comparatively narrow perspective of the two authors of The Coherence Factor. While the abductive, jigsaw puzzle model building is a core feature of Structured Dialogic Design, SDD would never accept such a parsimonious harvest of design elements in any design process purporting to illustrate an inclusive social design process. The model is a meta-design and hints at what might be conceived through design if an appropriately diversified group of civic actors might ask themselves, "What do we need to consider to bring system thinking into the trajectory-based process of planning?" The inclusion of system thinking within design thinking is not intended to "replace" linear planning but rather to enhance it. Planning will continue to play a critical role in structuring the task sequences in support of project management.

The second caveat of the model is that the reasoning used to assess where strong influences exist among design elements reflects comparisons among understandings of the way that civic systems behave. The proposed way that things work reflects the perspective of different experiences. The paucity of ideas presented in the model and the limited consideration of diverse perspectives for how things work does not speak to the defect of the model per se but rather speak to shortfalls of the model-building process itself. With these two caveats, the model warrants brief consideration as a starting point for a broader discussion. The model is "read" as a flow of influences propagated through the elements in the model and is loosely stated in the following way.

Cultivating a civic tone for collaborative design involves respecting differences. The cultural impulse to debate is disrespectful, and all the more so when thoughts which have not been clearly understood are subjected to a tournament of debate. The model does not discuss how this challenge might be met but rather features its strong influence on the overall effort to nurture a design culture. With an appropriate civic tone, the cost of civic participation in collaborative design can be reduced. Essential design partners will have less reason to fear that their investment in participation will be unproductive. With an effective civic tone, a community can sustain focused attention on those civic situations that require collaborative design.

When costs of participation are managed well, design groups can hold greater confidence that their work will produce high-quality results. Belief in the ability to produce high-quality design results is also strongly influenced by experiences with authentic group learning during design sessions. The ability of groups to learn together is enhanced when a group feels that they are participating in a special process within a special place. Confidence in high-quality results is also influenced by the authentic expression of the way that a group feels during design. Authentic learning is frequently surprising, and surprises can evoke a sense of shared humour. Shared humour expressed as good-spirited laughter benefits from recognising that emotional expression is legitimate and fully important for understanding the subjective quality of participation. Shared, good-natured laughter can cure tension and open channels for the creative consideration of new ideas.

Legitimising expressions of grounded emotional concern and surprise helps punctuate learning with moments that can be captured as artefacts to score the progress of learning. At the foundation of the model presented in Figure 1, then, a civic design process needs to reduce participation cost, coordinate authentic learning, and preserve authentic emotional expression as design proceeds. Much as planning proceeds from the head (drawing primarily upon the cognitive scaffold of prior plans), design builds from the creativity of the heart. It is probably apparent to all readers at this point that planning cultures can feel stressed by the openness to changes required of design cultures.

The mid-level of the model focuses attention on the need to build and sustain the confidence that high-quality work is being done, to provide an emotionally safe place for individuals to confront their own thinking biases (and allow themselves to reconsider how their civic system might actually be working), and to capture aesthetically valued learning artefacts. These artefacts can be combinations of new understandings (such as might be reported in local media), new ways of thinking about things, or meeting new individuals and expanding social networks. If these three challenges are all successfully met, then citizens may be willing to invest more of their personal time into the projects of a specific design think tank.

The term “invest” is important. Citizens working together in a design culture must make investments which trade across various forms of civic capital (e.g., social capital, intellectual capital, spiritual capital, aesthetic capital, and during implementation work, also fiscal capital). These investments flow through a barter economy because some varied forms of civic capital are not fungible, while even within single forms of capital, the currencies of exchange are not fixed. My idea, I might naively think, is worth more than your idea. My way of expressing an idea might feel more valuable to me than your way of expressing that same idea. Design events must discover a mutually acceptable, consensual language which is far more than a formal definition of words. Planning events, because they are largely extensions of formally recorded prior plans, present apply a language which is largely specified by a dominant governing agency. In planning, words dictate preformed meanings, while in design, emergent meanings give rise to new uses of words.

The economic exchange of varied civic currencies creates meaning for those involved in the exchange. In a dialogue-framed think tank, the primary form of capital is an effective language for sharing meanings. Thank tanks using design dialogue foster the emergence and evolution of that language (essentially a combination of natural language, graphic language, symbolic language, and experiential or embodied language).

From the perspective of economic investment, Nicholas Charter and George Lowenstein (2016) make the point clearly, claiming that language is the fundamental means of negotiated exchanges. The citizens that participate in design-dialogue-based street-level think tanks invest from the totality of their expert experience living their lives at that level. The think tank must match that investment with a return.

In an inclusive design dialogue, participants come to recognise themselves as being co-invested in something much larger than themselves. They come to sense a greater oneness. Theologians and spirituality are likely to claim that this greater something carries a sense of sacred unity. Citizens who sense a hollowness in their civic realities may yearn for such connection, and the experience of connecting in such a way may fully match their investment in their own participation.

From the point (midway in Figure 1) where citizens sense themselves as being part of a greater oneness, civic design think tanks need to sustain the growth of that civic momentum. They can do this by focusing on different civic situations, rotating fresh voices into the design sessions, and building capacity to support more design sessions. There is a hazard here, for even if citizens do come to believe that they can indeed come to think inclusively together (the apex in Figure 1), they may sense an impracticality in the effort. Public expectations need to be managed to support public beliefs.

If all goes well, design dialogue facilitators working in street-level think tanks can come to mirror the makeup of the population at large, citizens can welcome opportunities to participate, and a planning culture can come to respect and even appreciate a role for a design culture living side by side. Indeed, such a successful marriage between planning and design is essential for all. This reciprocity of thinking can be seen as a matter of social justice: there can be no sustainable social justice without inclusive social understanding.

Critical Externalities

The model presented in Figure 1 illustrates a view of the flow of influence through interdependent challenges that civic design think tanks must face. The pattern of dynamic flow of influence in the model may seem complicated and fragile. The impression of fragility raises the concern that the working system is subject to disruption either from poorly designed think tanks, malicious intent to defeat these think tanks, or benign neglect in the management of the think tanks. Even small setbacks can potentially have huge consequences. If and when a think-tank loses its virtuous spirit of trusted authentic inclusion, for example, this lost trust can be exceptionally difficult to recapture. The model presented in Figure 1 does not address concerns about protecting street-level design dialogue think tanks once they might emerge in a community.

Expectations based on past experiences with planning dialogues can derail the innovation offered by design dialogue think tanks. Consider the all-to-familiar habit of generating lists of ideas and then taking votes to see which ideas are most important to a group. The voting will feel authentic, yet the results of the voting may very well feel to

miss the mark. Without a designed system view for seeing influence, a group can easily focus its resources on priorities which fail to support a systemic response (Dye, 2007).

The joy of interacting with each other in familiar ways can provide a catharsis from the yearning to participate and yet also fail to provide a catalyst for moving beyond the experience of interacting in itself. The subjective experience of communicating in a dialogue is, firstly and most essentially, a “fast food” pleasure. Joyful interaction alone cannot sustain a group when a group is faced with pressing civic challenges that will require serious investments of time, energy, and money. A group may hunger for the substance of an inclusively designed view of their situation, and their options yet may also expect such a means to be served up on a fast-food platter. Service leaders trained in meeting planning timelines may need to unlearn some skills while learning new skills.

Past experiences and expectations of a public that has been emersed in planning traditions bring us to the crux of this short report. Civic sponsorship is critically important to inculcate a design culture. Any selected institutional sponsor will carry with it its own baggage. Universities, for example, typically provide a spirit of enlightenment yet also an overarching cloud of “elitism.” Institution-based think tanks can become compromised by turf wars of institutional politics. Churches offer communities a sense of elevated purpose, yet they may also draw attention away from the immediacy of earthly problems to the eternal reality above. The religious narrative which we see inscribed in our currency (e.g., In God We Trust) doesn’t sufficiently stress the civic importance of “In each other we trust.”

If our schools and our religious institutions can expect challenges convening truly inclusive audiences of co-designers, our political institutions are even more challenged. Bureaucracies have baked-in institutional logic, and elected officials (much like executive directors of mission-based non-profits) are beholden to their constituencies and must shape their formal image to remain consistent with past election promises.

Without dismissing the wonderful efforts and the wonderful impacts that individuals from each of these three major civic institutions (academia, religion, politics) truly street-level design need civic sponsors who are willing to discover new missions worthy of their heartfelt intent. This leads the search for civic sponsors of street-level think

tanks toward the philanthropic sector (which is not fully exempt from its support for specific missions either). The role of a coalition of philanthropists to guide and shield a street-level think tank can be critically important during its early days. This role would be to provide oversight with respect to where the think tank would focus its design and discovery work and anticipate the need to expand the capacity of the think tank as a community comes to depend upon its activities.

Conclusion

In the two examples of the institutionalisation of a think-tank design studio mentioned earlier (one civic and the other within a government agency), no uniformly respected steering body accepted ownership of the think-tank. Agenda setting was an obscure process, leaving open possible susceptibility to politically focused inquiry. Stories about the resulting design evolve as the telling of stories morphs and circulate through community networks. The fuzzy front end of design and the far end effects of design are largely outside of the professional designer's control (though not beyond some measure of the designer's influence). This article draws attention to a three-layer sandwich structure which we call "*the Forum, the Studio, and the Gallery*," all of which require appropriately integrated civic sponsorship if the practice of inclusive civic design is to become sustainable.

The Forum protects the legitimacy of the focus of inquiry. The Gallery preserves the integrity of the model of understanding. The Studio prototypes understandings, which are presented first back to the forum and subsequently to the broader public through some form of an artful exhibition in what we call the Gallery. Elements of the Forum and the Gallery are not explicitly considered in Figure 1 in the context of challenges that civic design must address. Specifically, Figure 1 does not address the challenge of "ownership" of a civic think tank. Ownership is a formidable challenge, for the act of owning connotes some responsibilities, and it strikes us that too little has been said or written about what the responsible ownership of a civic think tank must entail. Let us offer to open this conversation with a brief list of what we feel are the ethical necessities of responsible think tank ownership.

- A status for communicating the highest level of community trust for oversight activities.
- An appropriate means of matching a transparently understandable dialogic design method for engaging a specific stage of a mess, where we take the term mess to be agitated confusion about some highly complex civic situation.
- An appropriate means of identifying the range of diverse perspectives on the civic mess that exists within the community.
- A capacity to convene voices that represent all diverse perspectives in a single, concurrent civic think thank design discussion.
- A means of framing a brief for opening and focusing on civic think tank design.
- A means of capturing and communicating both the discoveries that a group of designers make and also the thought process through which those discoveries were made.
- Surveillance to assure the integrity of the viral spread of stories of the original discoveries in the face of potential counterfactual narratives.
- Wisdom to guide efforts to continuously improve the quality of social think tank design approaches as conditions within a community continue to change.

Who might we imagine as an ideal sponsor for street-level civic think tanks? Universities frequently do leap at the opportunity to engage communities as laboratories for designing solutions to recognised problems, and sometimes to very good effect. The design challenge that we feel is most pressing today is the challenge of designing unifying understandings for community aspirations in response to its heartfelt needs. This is not problem-solving per se but rather a logical precedent for efforts to solve civic problems. It is not clear to us how effectively universities can convene an essential mix of diversified civic perspectives when universities are broadly thought of as an arena for competitive academic thinking. A role for universities is not being discounted here, but such a role may best be in response to another civic convening authority. We are raising the question of whether such a convening authority might best be the philanthropic sector.

Our hope for this article is that it may be challenged and discussed. We within the design community may be standing too close to our design practices and failing to see the larger forest within which all of our design studio trees seek to stand out. The forest is comprised of our many, many situations that need to be recognised, explored, understood, and cultivated by a dedicated civic steward. We cannot manage the externalities of civic reality at the same time that we are seeking to manage the design of specific civic situations.

We are living in a critical time. With the democratisation of information ushered in through the Internet, the Age of Advocacy is on the wane. With the rising awareness of civic complexity, the myth of independence is evaporating. With the persistence of unresolved differences between understandings, the very nature of truth is eroding. We grow increasingly aware that our individual thinking and our special-interest group thinking are crippled by largely unavoidable cognitive biases (Kahneman, 2011). Inclusive design moves us from silos of individual thinking into studios for thinking and designing collectively. When we think together, we revisit our ideas for how strongly one specific civic feature influences the other. We push ourselves beyond our original satisficing points and develop deeper insights into the way that things interact. And as we develop the collective design capacity—the "collective mind"—for thinking through the rising density of our interdependencies, we begin to behave as reluctantly and inelegantly melded "superorganisms." The very nature of our existence is changing, and this change is highly dependent upon acquiring a design culture for inclusive street-level civic thinking.

If we were to put a tag on what we are talking about here, we might call it "responsible philanthropy."

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Acknowledgements and enhancements to the original report

The authors wish to thank reviewers who suggested that the current work might productively be conceptualised in terms of Gagne's Learning Hierarchy. While designers will recognise that overlap between learning and thinking, a working distinction is that learning most universally applies to training exercises while thinking applies specifically to design activity (see Charles H. Burnette, 2016. The Future of Design Thinking: A General Theory of Design Thinking Instantiated by Its Users.) Readers will also recognise that the focus of the contributed report is directed toward the sociological arena within which group design thinking occurs. Nonetheless, reviewers suggest an overlay of the subject methodology set in contradistinction to the planning paradigm with reference to Gagne's model. In response, yes, the subject methodology of our report can be parsed over the five layers of Gagne's Learning Hierarchy; however, more specifically, the subject methodology can be overlaid upon Gagne's Nine Levels of Learning. We propose the following overlay:

Level 1: Gaining Attention (Reception). Application within the SDD group thinking model: Bring the group into a "special" environment for group learning (Demoscopio). Facilitate the discovery of each other as members of a special function learning community.

Level 2: Informing Learners of the Objective (Expectancy). Application within the SDD group thinking model: Present an agenda for the learning session and the single question that the group will use to open and focus their shared thinking. Facilitate a discussion to ensure a shared understanding of the opening question.

Level 3: Stimulating Recall of Prior Learning (Retrieval). Application within the SDD group thinking model: Elicit reflection on salient experiences individuals have in response to the opening question. Facilitate a concise written expression of the general nature of distinct experiences expressed in the simplest of possible language.

Level 4: Presenting the Stimulus (Selective Perception). Application within the SDD group thinking model: Elicit verbal statements compiled into a visible wall display for the general nature of distinct, salient experiences from each participant. Construct the wall display in round-robin fashion to maximise its stimulating effect for the group.

Level 5: Providing Learning Guidance (Semantic Encoding). Application within the SDD group thinking model: Use the stimulus of the wall display to elicit expansion of the meaning behind the labelled experiences from those individuals who have authored each specific experience. Facilitate clarification of the language and the meaning and compile the clarifications into a catalogue for future reference by the participants.

Level 6: Eliciting Performance (Responding). Application within the SDD group thinking model: Challenge the participants to review all stated experiences with their clarifications and to "vote" on the top five experiences which evoke the strongest sense of importance in themselves directly. Collect and tally these votes to establish a reference point for where the group is initially thinking in response to the opening question.

Level 7: Providing Feedback (Reinforcement). Application within the SDD group thinking model: Provide feedback on the groups individually sensed importance by challenging the group to explored relationships between ideas felt to be strongly important. Use a pair-wise approach to work through all of the ideas which, when previously considered in isolation, now come into focus as a set of interconnected ideas.

Level 8: Assessing Performance (Retrieval). Application within the SDD group thinking model: Performance in concept design is measured in terms of new meaning, which is discovered / constructed. Individual critique of a group construct provides a transparent means of assessing where new meaning was discovered and also provides opportunities for subjective valuation of that new meaning to the individual participating in the group design project.

> Level 9: Enhancing Retention and Transfer (Generalization). Application within the SDD group thinking model: Conversion of a concept model into a narrative provides a means of virally communicating the new findings (see Flanagan, 2008. Scripting a Collaborative Narrative: An Approach for Spanning Boundaries. Design Management Review, 19(3):80-86.). Tracking the “buzz” following a design dialogue provides a means of gauging the extent of the generalised transfer of learning.

Reviewers note a parallel between the current report and the seminal exploration of the 'two cultures' addressed by Charles Percy Snow (Snow, CP, 1959. *The Two Cultures and the Scientific Revolution.* Cambridge University Press). Indeed, the thinking of one of our authors (TF) was shaped by conversations that he shared with Dr Snow on the campus of Wesleyan University in Middletown, Connecticut (personal communication, 1981). The need for creating experiences that convey a systems understanding of our civic situations is longstanding and largely unmet. The distinction that we hoped to feature in this report relates to the way that the content for a social planetarium is scripted. Planners can offer blueprints. Designers must offer visions (i.e., forms which then take shape). For ease of political acceptance, the vision should precede the formal blueprint.

Reviewers also draw an interesting connection between the current work and Habermas’ claim “that the tension between facticity and validity is fundamental to the theory of communicative action" (as discussed by Allen, A. (2017). The Unforced Force of the Better Argument: Reason and Power in Habermas’ Political Theory (in Habermas and Law. Routledge). We acknowledge that this philosophical argument has escaped our attention, and we look forward to benefiting from collective reflection on this point.